

3064

United States Department of the Interior
National Park Service

NOV 28 1988

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Glenwood Cemetery Mortuary Chapel

other names/site number NA

2. Location

street & number 2219 Lincoln Road, N.E.

NA not for publication

city, town Washington

NA vicinity

state District of Columbia code D.C. county NA

code 001 zip code 20002

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing:

NA

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Carol B. Thompson
Signature of certifying official State Historic Preservation Officer

11/22/88
Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Patrick Andrews

1/9/89

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

FUNERARY/Mortuary
RELIGION/Religious Structure

FUNERARY/Mortuary
RELIGION/Religious Structure

7. Description

Architectural Classification
(enter categories from instructions)

Materials (enter categories from instructions)

LATE VICTORIAN/ Richardsonian
Romanesque

foundation Concrete
walls Brick
roof Slate
other Brownstone¹

Describe present and historic physical appearance.

SUMMARY

The Glenwood Cemetery Mortuary Chapel is located near the center of approximately 51 acres of designed cemetery landscape. These grounds are located in northeast Washington south of Trinity College just off Lincoln Road, N.E. The one-story brick building is laid in flemish bond with walls that flare out to give the chapel a solid visual base for a massive slate roof. The overall integrity of the building is remarkably intact. Neither the site nor the chapel itself have received any alterations beyond slight repairs since the building was completed in 1892.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance
August to December of

Significant Dates

Architecture

1892

1892

Cultural Affiliation

NA

Significant Person

NA

Architect/Builder

Brown, Glenn/
Carver, Frank N.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY

The Glenwood Cemetery Chapel is eligible under Criterion C of the National Register of Historic Places criteria for evaluation as a significant example of the Romanesque Revival style of architecture. The building also has special merit as the work of noted Washington architect Glenn Brown and reflects a significant period in the design career of a national leader of the architectural profession. Brown particularly valued the elemental discipline of Henry Hobson Richardson's work, and the Glenwood Chapel epitomized the studied manner in which the architect interpreted the "Richardsonian Romanesque." The building is also highly representative of the design principles Brown espoused in the early 1890s just prior to the initiation of his celebrated crusade for the improvement of federal art and architecture, particularly the revival of Pierre Charles L'Enfant's 1791 plan for Washington. Although the Glenwood chapel is used for religious services on occasion, it meets the National Register's criterion exception A as an ecclesiastical building deriving primary significance from its architectural distinction.

See continuation sheet

9. Major Bibliographical References

SEE CONTINUATION SHEETS

Previous documentation on file (NPS): NA
 preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data: NA
 State historic preservation office
 Other State agency
 Federal agency
 Local government
 University
 Other
Specify repository: _____

10. Geographical Data

Acreage of property Less than one.

UTM References

A 18 3 26 0 80 4 3 09 8 1 0
Zone Easting Northing
C _____

B _____
Zone Easting Northing
D _____

See continuation sheet

Verbal Boundary Description

The boundary is an imaginary circular line centered on the building that is 310 feet in circumference, located in Lot 804, Square 3501, (Plat Maps, Washington, D.C.)

REFER TO SKETCH MAP

See continuation sheet

Boundary Justification

The boundary corresponds to the dimensions of a circular plot of land on which the chapel was sited. This designed feature, within a circular drive, was laid out in the 1857 landscape plan for the cemetery.

See continuation sheet

11. Form Prepared By

name/title William Bushong
organization NA date 10/13/88
street & number 6 Browns Court, S.E. telephone 202-546-2453
city or town Washington state D. C. zip code 20003

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Exterior

Glenwood Cemetery chapel is a small, simple ecclesiastical building that depends on its mass and solid shape rather than decorative detailing for its overall architectural effect. The chapel is rectangular in plan with a large saddleback roof with eaves that project out over a plain cornice. The walls are red brick laid in flemish bond with glazed headers. The slate roof is huge in relation to the wall surfaces, but it is well-integrated into the overall mass of the building.

The primary facade is punctuated with simple geometric door and window openings. The slate covered main pediment features a circular stained glass window that originally was set in spoke-like pattern. The window was replaced sometime after 1918 with rectangular bracing and infilled with stained glass that replicated the design of the chapel's original windows with the exception of the addition of a cross. This alteration is the only discernible change to the exterior.

The entry is a large Syrian arch filled with molded panel double doors surrounded by stained glass sidelights and transom with simple tracery. On each side of the entry are two small round arched stained glass windows accented by circular panes in a tracery pattern. The side elevations are broken with pyramidal dormers with elongated round arch windows with two large stain glass lights designed in the same circular pattern evident in the primary facade's fenestration. The rear elevation is a plain brick surface with a centrally placed set of triple round arch stained glass windows.

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Interior

The interior of Glenwood Chapel is a single rectangular space. A two-step platform provides an elevated dais where a pulpit, organ, and chairs are placed for funeral services. Four crypts were laid into the floor directly in front of this dais, but have since been filled and covered. A simple wooden altar rail once separated the crypts and dais from the audience, but this feature has been removed. The remainder of the space in the chapel open and used for chairs seating to a capacity of 400 mourners. No pews were installed in the chapel. The original wooden floor has been covered with tile. However, the unfinished brick walls and a dark wooden ceiling with simple cross beam trusses remain intact. The most interesting decorative feature of the chapel's interior is the light patterns and coloration created by the stain glass windows. The geometric simplicity of the building's overall form is echoed in circular stain glass patterns. Each circle is gold surrounded by rose and green glass to cast a bright, serene illumination in what otherwise would be a dark interior. Electric hanging chandeliers were added to the chapel after 1918, but these fixtures do not detract from the original simplicity of this historic interior space.

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Mortuary Chapel
Washington, D.C.Section number 8 Page 1Glenn Brown (1854-1932)¹

Glenn Brown was one of the most famous and respected Washington architects of his generation. Eighty years ago his name was synonymous with the architectural profession in the United States. Architects, editors of architectural journals and popular magazines, civic leaders, and politicians sought his counsel and respected his opinion as the voice of the American Institute of Architects (AIA). Today, scholars recognize Brown's influence as AIA secretary from 1899 to 1913 and refer to his writings as authoritative sources on a diverse range of topics, including the planning of Washington, the history of government architecture, and the development of the architectural profession. Brown's autobiography, Memories: A Winning Crusade to Revive George Washington's Vision of a Capital City (1931), is an important source for its observations of contemporary architects and political figures and for its accounts of historical events that shaped the monumental core of Washington.

Born in Virginia in 1854 and raised on a North Carolina plantation, Brown took great pride in his southern heritage. His grandfather, Bedford Brown, had a long and distinguished career in politics and served as U.S. Senator from North Carolina from 1828 to 1841. Glenn Brown received a traditional classical education at Washington and Lee University and obtained his formal architectural training at the Massachusetts Institute of Technology. After completing his studies at MIT, Brown was employed by Norcross Brothers, masterbuilders of Henry Hobson Richardson's designs. Brown's position with Norcross was paymaster and draftsman for the Cheney Building in Hartford, Connecticut. Soon after completion of the building in 1877, he returned home to Alexandria to work as a draftsman and construction supervisor for the Baltimore and Ohio Railroad. In 1880, the young architect opened an architectural office in Washington and subsequently began a diverse fifty-year career in the capital as an architect, author, civic activist, and professional organizer.

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Brown practiced as an architect in Washington from 1880 to 1921. While the architect's records and drawings have been destroyed, citations from contemporary periodicals that have been verified by building permits document more than seventy-five commissions for his firm in Washington alone. Structures in Virginia and North Carolina have also been identified. The majority of the buildings identified date from the 1880s and 1890s. After 1900 only a handful of commissions have been discovered. In addition, very little is known about the firm of Glenn and Bedford Brown IV which practiced between 1907 and 1921. Of the seventy-five commissions in the District only fourteen buildings are known to be extant and retain sufficient integrity to represent Glenn Brown's architectural career in the city (see Appendix A).

Throughout his career Glenn Brown exhibited an ability to design buildings in the prevailing architectural fashions of the day. He soon established himself as a leading proponent of modern domestic architecture in the early 1880s, offering his clients workmanlike Richardsonian designs and advanced plumbing systems. The best known extant works of Brown's early career are the Simpson House (1886) fronting Logan Circle, and the National Union Insurance Building (1890) located at 918 F Street, N.W.

Brown's historical study of American architecture, published between 1887 and 1897 in numerous articles in the American Architect and Building News influenced his personal choice of restrained Georgian and Federal classicism in the domestic architecture of his clients. For example, in 1893 he designed as "old New England style" residence for P. A. Ames (now demolished). By the end of the decade all of his work evolved to an austere classicism well-represented by such buildings as a 1898 Neo-Georgian house for Mrs. Joseph Beale, 2012 Massachusetts Avenue, N.W. Brown's conversion to classicism became increasingly evident in his work after his visit to the World's Columbian Exposition in Chicago in 1894, which made a profound impression on his thinking concerning civic art in Washington. However, Richardson's legacy remained a potent influence, as can be seen in several of his extant commercial and public buildings, such as the Washington School (1900) at 15th and Rosedale, N.E. and a warehouse building (1904) at 715-719 D Street, N.W. Moreover, Brown's rustic designs for park structures and buildings at the National Zoological Park (all demolished) powerfully echoed the rural imagery of Richardson's rustic architecture, particularly his collaborative work with Frederick Law Olmsted.

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By the early twentieth century Brown designed almost exclusively in a classical idiom. Again direct experience with the work of an American master architect helped shape his design approach. In 1901-1902 Brown aided Charles F. McKim as superintendent for the McKim, Mead and White renovation of the White House. This opportunity to observe the New York architect at work and to act as his historical consultant and adviser on the project engendered respect and admiration of McKim's design skill and artistic taste. For example, a pair of houses designed for James D. McGuire in 1901-1903 on 16th Street, N.W. and a 1905 dwelling for David Moore on California Avenue, N.W. had an understated Georgian character highly reminiscent of the McKim, Mead and White commissions in the Back Bay area of Boston.

In 1907 Bedford Brown IV joined his father in his practice. Their first known collaborative effort was a handsome classical palatial house for Mrs. Joseph Beale on Sheridan Circle that today serves as the Egyptian embassy. Another important commission that represents the best work of the firm of Brown and Brown was the Dumbarton Bridge on Q Street (1913-1915). Popularly known as Buffalo Bridge because of its four impressive buffalos, sculpted by A. Phimister Proctor, this commission received widespread local praise and national recognition for its design excellence. In 1921 Brown dissolved the partnership with his son to become an architectural adviser to the U.S. Marine Corps and spent the remainder of his active career developing plans for the Quantico Marine Base in Virginia. These schemes were not implemented because of the lack of construction funds.

Glenn Brown achieved national fame as an author with the publication of his two volume study, History of the United States Capitol, in 1900 and 1903. The two-volume study established the Washington architect as a national expert on the history of government architecture and the planned origins of the capital. Brown's assessment of L'Enfant's intent for the capital in the first volume of this book impressed the Senate Park Commission and contributed to the revival of the French engineer's 1791 city design in the commission's 1901-1902 comprehensive plan for the capital. Foreign reception to the books was equally complimentary and led to Brown's induction as an honorary member of the British, French, Italian and Belgian architectural societies. In 1915 he produced a historic structures report for the AIA, The Octagon, which became a classic work of its genre. In addition to these major works, Brown wrote over a hundred articles for professional journals and

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popular magazines. The topics of these articles ranged from sanitary engineering, city planning and architectural history to professional ethics, fees, and standards for practice. Brown also edited and compiled the Proceedings of the AIA for 15 years, and produced a number of outstanding topical monographs from convention papers. The most important of these works was Papers Relating to the Improvement of the City of Washington published in 1900, a compilation of planning papers for the central core of Washington that contained as John Reps has observed, the "seeds of ideas later to take root in the minds of the official Senate Park Commission."²

As a civic activist Brown epitomized the crusader's zeal and energy that President Theodore Roosevelt infused into the cultural life of Washington at the turn of the century. Brown orchestrated the important AIA campaigns between 1900 and 1913 that advanced the City Beautiful movement in the capital. During his fifteen years as AIA secretary, Brown became a trusted fine arts counselor to Presidents Theodore Roosevelt and William H. Taft. During this period he also engineered AIA sponsorship of the Senate Park Commission in 1901 and directed the lobbying campaign that led to the enactment of legislation establishing the U. S. Commission of Fine Arts in 1910.

Glenn Brown's role in the AIA campaigns that secured sites for the Agriculture Building in 1904, the Grant Memorial in 1907, and the Lincoln Memorial in 1913 has received attention in planning histories of Washington, most notably, John Reps's Monumental Washington and Frederick Gutheim's Worthy of the Nation. His commitment to the organizational development of the American architectural profession was also formidable. He was instrumental in the founding of the Washington Chapter of the AIA in 1887 and guided that organization's professional activities for nearly three decades. Brown's contributions of a national scope included establishing the AIA national headquarters in Washington; creating a national AIA archives and library; founding the first journal of the organization; and greatly increasing the membership of the Institute. During his tenure as secretary, his prolific writing widely disseminated AIA ethics and standards for professional practice, architectural competitions, and educational requirements of the qualified architect to both a professional and lay audience. Brown so effectively promoted the AIA and its causes that by 1913 the Institute enjoyed an organizational status analagous to the American Bar Association or American Medical Association.

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In 1925 Brown retired in Washington and resided for the remainder of his life at his Corcoran Courts apartment preparing his autobiography, Memories. His health deteriorated and prompted frequent automobile trips to the Virginia shore or mountains to restore his condition. He became gravely ill in 1931 and while on vacation at Old Point Comfort in Virginia succumbed to a long battle with respiratory disease and died in Buxton Hospital in Newport News on April 22, 1932. He was buried at Rock Creek Cemetery in Washington, D. C.

"Richardsonian Romanesque" Architecture in Washington, D. C.

One important facet of Henry Hobson Richardson's legacy to American architecture was the widespread revival of Romanesque design. Stemming from his widely admired commissions for Boston's Trinity Church (1872-1877), Chicago's Marshall Field Wholesale Store (1885-1887), and Pittsburgh's Allegheny County Buildings (1883-1888), Richardson's design influence affected every major American city between 1880 and 1900.³ Washington architects and builders followed national design trends and fully embraced the revival of the Romanesque style by the mid-1880s. It was hoped that Richardson's Romanesque mode would at last provide the capital with its "American style."⁴ The widespread popularity of the Romanesque in the city can be explained by several factors. Locally a strong architectural tradition of work in the round-arched *Rundbogenstil* existed. During the 1860s and 1870s Adolf Cluss, with great acclaim, had adapted the German Romanesque to numerous schools, markets, and other municipal and commercial buildings. In addition, James G. Hill's Bureau of Engraving and Printing (1879) [known today as the Auditor's Building Complex] at 14th and Independence Streets, S.W. was a conspicuous public building which utilized the style's simple forms and repetitive round arches.⁵ However, Romanesque architecture remained just one of many picturesque Victorian styles built in Washington before Richardson's now demolished Nicholas L. Anderson house (1883) focused the attention of the city's architects and builders on his interpretation of the style.

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According to Glenn Brown the completion of the Anderson residence initiated a design transition in residential architectural fashion in Washington away from the prevailing Queen Anne modes to the Romanesque. Richardson's John Hay-Henry Adams (1884-1886) and Benjamin H. Warder (1885-1888) houses continued and intensified this movement. Brown recalled in 1896 that "the architectural profession was influenced in Washington, as in all parts of the country, by Richardson's work, and for eight or ten years we have had what are called Romanesque buildings, a few good, a large number mediocre, and the majority very bad."⁶

The impact of Richardson's influence in Washington between 1880 and 1900 remains in evidence. Although some exemplary Romanesque Revival buildings from this period have been lost, such as J.C. Cady's National Presbyterian Church (1889) and Nathan Wyeth's Lemon Building (1891), several important commercial and public buildings remain extant.⁷ James G. Hill's Atlantic Building (1887-1888) and Riggs Bank (1891) and Glenn Brown's National Union Insurance Building (1890) located on the 900 block of F Street form a highly significant architectural enclave reflective of Washington's best commercial Romanesque work produced in this period.⁸ The old Post Office designed by Willoughby J. Edbrooke, completed in 1899, is also a conspicuous local reminder of the large scale Romanesque Revival buildings erected by the federal government across the country in this period.

Aside from large public and commercial buildings, the flowering of the Romanesque Revival was most evident in the great numbers of fine residences built in this style between 1880 and 1900. One of the most important figures in spreading the Romanesque style to domestic design was Thomas F. Schneider who had worked as a draftsman for Adolf Cluss for eight years in the 1870s. Known by his contemporaries as the "Napoleon of F Street," a business address shared by many Washington architects, Schneider had the financial power to be architect and patron for much of his own work. It is known that during his career he obtained at least two thousand commissions in the city and accumulated a fortune from his real estate and

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building investments. Schneider's building projects in the late nineteenth century were vast and blocks of Romanesque rowhouses sprouted up all over the northwest quadrant of the city.⁹ Brown characterized Schneider's housing blocks as design failures because they were "straining after variety" and overloaded with details without any attention to the massing. In contrast, Brown praised the work of colleagues Hornblower and Marshall describing their Boardman house (1892), now the Embassy of Iraq, as "well-proportioned, and destined to stand for years as one of the prominent residences of the city." Harvey L. Page also received praise for his Whittemore residence (1891), today the Women's Democratic Club building, as a "simple, low, well-proportioned, and harmoniously colored building." The key to Brown's criticism was his admiration of Richardson's use of large unbroken wall surfaces, good proportion, refined massing, and above all--lack of pretension.¹⁰ It was these design values that were documented in the appearance of Glenwood Cemetery chapel.

Glenwood Cemetery chapel

Glenwood Cemetery was chartered by an act of Congress in 1854 and laid out on a tract of land in northeast Washington just off Lincoln Road north of Boundary (Florida) Avenue. The cemetery was located in what was a distant suburb of Washington in compliance with an 1852 ordinance forbidding the establishment of cemeteries within city limits. The growth of the city began to encroach on urban graveyards and it was considered good public health policy to create a "rural" cemeteries to lessen chances of spreading epidemic diseases.¹¹ Oak Hill (Georgetown) and Prospect Hill (near Glenwood off Lincoln Road, N.E.) cemeteries are also products of the "rural" cemetery movement in Washington in this period. The grounds of Oak Hill, chartered in 1848, and Glenwood were both laid out by civil engineer, George F. de la Roche (1791-1861). The prototypes for his cemetery landscape designs were Mount Auburn in Cambridge, Massachusetts (1831), Laurel Hill in Philadelphia (1836), and Greenwood in Brooklyn (1838).¹²

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Apparently, the first Board of Trustees of Glenwood Cemetery particularly admired Greenwood because early records indicate this picturesque landscape design was consciously chosen as a model.¹³ The original layout of winding carriage paths following a variegated terrain remains intact. This circulation system provides access to all parts of the cemetery. Although the historic appearance of the landscape design has not been evaluated, the picturesque spatial effects of the undulating ground and hillocks suggest that the grounds retain a high degree of integrity of design. In addition, numerous nineteenth century gravestones and mausoleums at Glenwood are outstanding works of funerary art and, taken together with the landscape, may deserve consideration for designation in the future.

In August, 1892 Glenwood Cemetery's Board of Trustees completed negotiations and commissioned a chapel design from Glenn Brown. The Board often held their meetings at 918 F Street in the office of lawyer Charles N. Larner. Brown's office was also located in this office building, which he had designed for the National Union Insurance Company. Brown's close proximity to Larner probably led to informal contacts with the Glenwood Cemetery board members. However, a second trustee and lawyer William B. Lord previously had commissioned Brown to design a house in 1885. Presumably Lord, a satisfied client, and Larner, a business acquaintance, sought and obtained Brown's architectural services.¹⁴

The cost of the new chapel was a nagging concern to Glenwood's Board of Trustees. They contacted builders who owned lots in the cemetery in the hope of obtaining a low construction bid. The board finally settled on hiring Frank N. Carver for the work. Carver generously subsidized half of the construction cost in lieu of deferred payment in the form of a promissory note. When completed in December, 1892, the building's total cost, with extras, furniture, insurance, and an architect's fee of \$243.75, was \$7,323.20.¹⁵

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To prepare his design for the chapel, Brown probably studied H. H. Richardson's Emmanuel Episcopal Church in Pittsburgh (1881-1886). The exterior form of the chapel clearly recalled Richardson's church design, albeit on a reduced scale and with a restricted budget. Brown's chapel has a similar massive steep pitched slate roof broken by dormers on each side. Omitted were Emmanuel's semi-circular chancel and exceptional brickwork and archivolt of the various openings. Brown simplified the brickwork and specified flemish bond pattern as a decorative alternative. Another notable departure from Richardson's design was the use of slate and incorporation of a circular stained glass window in the primary gable rather than the medieval inspired brickwork and triple round arched windows of Richardson's prototype.¹⁶

Glenwood Cemetery chapel derives its architectural significance both as a highly characteristic local example of the "Richardsonian Romanesque" and as a structure that documents Brown's interpretation of the compositional clarity and control of Richardson's design. Brown was an ardent proponent of the Romanesque Revival in Washington in the 1880s. However, by 1892 he began to question the appropriateness of the style for American architecture. Numerous architects and builders in Washington tried to design in a Richardsonian manner. However, Brown believed the numerous squat and ill-proportioned rock faced and brick public, commercial, and residential buildings loaded with Romanesque details bore little relationship to the intent of Richardson's work. The Glenwood chapel is emblematic of Brown's search for an appropriate controlled architectural vocabulary for Washington. A transition in his design philosophy was underway.

In the early 1890s Washington architects began to design houses in a style Brown referred to as the "old Colonial renaissance." This mode of design Brown explained manifested itself in two major forms. One made an effort to reproduce Colonial architecture with archeological accuracy; the other strove to recreate the spirit of the era without literally copying it.¹⁷ Extant examples of this latter form of Colonial design include Hornblower and Marshall's Fraser Mansion on 20th Street, N.W. (1890) and Brown's Beale house (1898) on Massachusetts Avenue. Brown created interest in the Colonial Revival movement through the 1887-1888 publication of his

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historical research and measured drawings of the Octagon in Washington and the Carlyle mansion and Gadsby's Tavern in Alexandria. In addition, he established an architectural library for the Washington chapter to promote the study of design and American architectural history. Brown also encouraged young architects like Walter G. Peter, Appleton P. Clark, and Edward W. Donn, Jr. to study and prepare measured drawings of colonial architecture in the region.¹⁸

By 1894 Brown had accepted the notion that American architecture was destined to be the culmination of a continuous classical tradition. In 1894 Brown published the seminal article of his career. "The Selection of Sites for Federal Buildings" marked the introduction of the architect's crusade to rationalize the future development of the national capital based on a revival of the 1791 L'Enfant plan for Washington. A key component of this City Beautiful tract was Brown's call for a Bureau of Arts composed of "cultivated architects and landscape artists" to render decisions on the design and placement of public buildings and sculpture.¹⁹ Brown aggressively pursued this goal for the next twenty years and in doing so helped transform the civic image of the capital.

Glenwood Cemetery chapel is the only extant ecclesiastical building designed by Brown in the District. Its importance stems from the fact that it is a consciously designed "Richardsonian Romanesque" building and not a picturesque chapel that employed Romanesque rather than Victorian Gothic or some other architectural fashion as a decorative motif. Moreover, the chapel is the product of the one of the most influential Washington architects of his generation and forms a material record of Brown's search for an appropriate architectural vocabulary in Washington. That exploration led to a transition in the architect's design philosophy between 1892 and 1894 and sparked a lifelong crusade to reviving an ignored architectural and planning heritage.

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APPENDIX A

LIST OF EXTANT BUILDINGS DESIGNED BY GLENN BROWN WITH ARCHITECTURAL
INTEGRITY LOCATED IN THE DISTRICT OF COLUMBIA.

T.P. Simpson house (1883), 1324 Vermont Avenue, N.W.
(Logan Circle Historic District).

T.P. Simpson house (1886), 1301 Rhode Island Avenue, N.W.
(Logan Circle Historic District).

James C. McGuire house (1889 and 1909), 1732 Massachusetts Avenue, N.W.
(Massachusetts Avenue Historic District).

National Union Insurance Building (1890), 918 F Street, N.W.
(Downtown Historic District).

Glenwood Cemetery chapel (1892), off Lincoln Avenue, N.E.
(Designation pending).

W.H. Finckel house (1893), 1625 S Street, N.W.
(No action anticipated).

E. Donaldson Wilcox house (1895), 1760 Corcoran Street, N.W.
(No action anticipated).

Mrs. Joseph Beale house (1898), 2012 Massachusetts Avenue, N.W.
(Massachusetts Avenue Historic District).

Webb School, 14th and Rosedale Streets, N.E.
(Evaluation Pending, D. C. Schools Survey Project).

McGuire houses (1901-1903), 1834-1836 16th Street, N.W.
(16th Street Historic District)

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APPENDIX A CONTINUED

Hooper Estate Warehouse (1904), 715-719 D Street, N.W.
(Pennsylvania Avenue Historic District)

David Moore house (1905), 2149 California Avenue, N.W.
(No action anticipated).

Mrs. Joseph Beale house, 2301 Massachusetts Avenue, N.W.
(Massachusetts Avenue Historic District)

Dumbarton Bridge (1913-1915), Q Street, N.W.
(Individual Designation)

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NOTES

¹All biographical information in the following essay was drawn from my dissertation, "Glenn Brown, the American Institute of Architects, and the Development of the Civic Core of Washington, D.C." (Ph.d. dissertation, George Washington University, 1988); see also William B. Bushong; Robinson, Judith; and Mueller, Julie. A Centennial History of the Washington Chapter of the American Institute of Architects. (Washington: The Washington Architectural Foundation Press, 1987).

²John Reys, Monumental Washington: The Planning and Development of the Capital Center (Princeton: Princeton University Press, 1967), p. 85.

³For an interpretative overview of the impact of Richardson's architectural career, see James F. O'Gorman, H. H. Richardson: Architectural Forms for an American Society (Chicago and London: University of Chicago Press, 1987. O'Gorman also provides a comprehensive chronologically arranged bibliography of works on Richardson published up to 1987.

⁴For a discussion of the influence of Richardson's architecture on the design of both Washington's public and private buildings and the perception locally that it would become the "American style," see Appleton P. Clark, "History of Architecture in Washington," pp. 500-502. In John C. Proctor, ed. Washington Past and Present: A History. 5 vols. (New York: Lewis Publishing Company, 1930).

⁵For information on Cluss, see Tanya Edwards Beauchamp, "Adolf Cluss: An Architect in Washington during the Civil War and Reconstruction," Records of the Columbia Historical Society, (1971-1972), pp. 338-358; and for material on Hill's career, see Margaret G. Davis, "James G. Hill: Victorian Architect, Washington, D. C." (M.A. Thesis, University of Virginia, 1981).

⁶Glenn Brown, "The Domestic Architecture of Washington," Engineering News 7(June 1896), p. 447.

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⁷See James Goode, Capital Losses (Washington: Smithsonian Institution Press, 1979).

⁸For a description and evaluation of these buildings, see Tanya Edwards Beauchamp, "Downtown Historic District," National Register Nomination, June 23, 1983. (On File National Register of Historic Places, Washington, D. C.).

⁹See Warren J. Cox, ed. The Architecture of Washington, D. C. (New York: McGraw Hill Book Co., 1974), p. 117; and also Goode, Capital Losses, pp. 106, 109-110; and for general information on the proliferation of the Romanesque Revival in Washington's domestic architecture in the 1880s, see Henry H. Glassie, "Victorian Homes in Washington," Records of the Columbia Historical Society (1963-1965), pp. 320-365.

¹⁰Brown, "The Domestic Architecture of Washington," pp. 453-455. Brown did not mince words in evaluating the design of what he considered poor Romanesque design. In the article he noted: "The abominations in the way of ill-proportioned structures with crude and meaningless details are legion, the designer usually contenting himself with several semi-circular arches, and grotesque carvings, as sufficient warrant for the title Romanesque."

¹¹James F. Duhamel, "The Burial Places of Washington," in John Clagett Proctor, ed., Washington Past and Present 5 vols. (New York: Lewis Publishing Company, 1930), pp. 537-541.

¹²For historical information on Oak Hill Cemetery, see Daniel D. Reiff, Washington Architecture, 1791-1861 (Washington: U. S. Commission of Fine Arts, 1971), pp. 100-103; and for background on the rural cemetery movement, see Stanley French, "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the 'Rural Cemetery' Movement," American Quarterly 26 (March 1974), pp. 37-59; and also Richard Etlin, The Architecture of Death (Cambridge: Massachusetts Institute of Technology, 1984), pp. 358-366. For a general historical overview of the development of

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the American cemetery, see James J. Farrell, Inventing the American Way of Death, 1830-1920. (Philadelphia: Temple University Press, 1980). My attribution of the landscape design of Glenwood Cemetery to de la Roche was derived from Boyd's Washington and Georgetown Directory (Washington: Taylor and Maury, 1860), p. 218. George F. de la Roche was listed as Glenwood Cemetery's "Engineer."

¹³Kennedy C. Watkins, "A Short History of Glenwood Cemetery," unpublished paper, 1982. (On deposit at the D. C. Public Library, Washingtoniana Division).

¹⁴The location of Larner's office is known from information imparted in the "Glenwood Cemetery Minutes of the Board of Trustees, 1878-1900," Glenwood Cemetery Office, Washington, D. C. For information on Lord's 1885 house, see Bushong, "Glenn Brown, the AIA and the Development of the Civic Core of Washington," Appendix A, p. 296.

¹⁵Glenwood Cemetery Minutes of the Board of Trustees, 1878-1900," August 2, 1892 and January 3, 1893.

¹⁶Emmanuel Episcopal Chapel is described and illustrated in Jeffrey K. Ochsner, H. H. Richardson: Complete Architectural Works (Cambridge: Massachusetts Institute of Architects, 1983), pp. 310-312.

¹⁷Brown, "The Domestic Architecture of Washington," pp. 454.

¹⁸Bushong, "Glenn Brown, the AIA and the Development of the Civic Core of Washington, D.C."; Tony Wrenn is my source for information regarding Brown's encouragement of younger architects to pursue the study of colonial buildings derived from his introduction to a lecture on Appleton P. Clark from the lecture series sponsored on Washington architects by the D.C. Preservation League in 1986. Wrenn obtained this information from a transcript of an interview with Edward W. Donn, Jr. on deposit at the Woodlawn Plantation library.

¹⁹Glenn Brown, "The Selection of Sites for Federal Buildings," Architectural Review 3 (August 1894), pp. 27-29.

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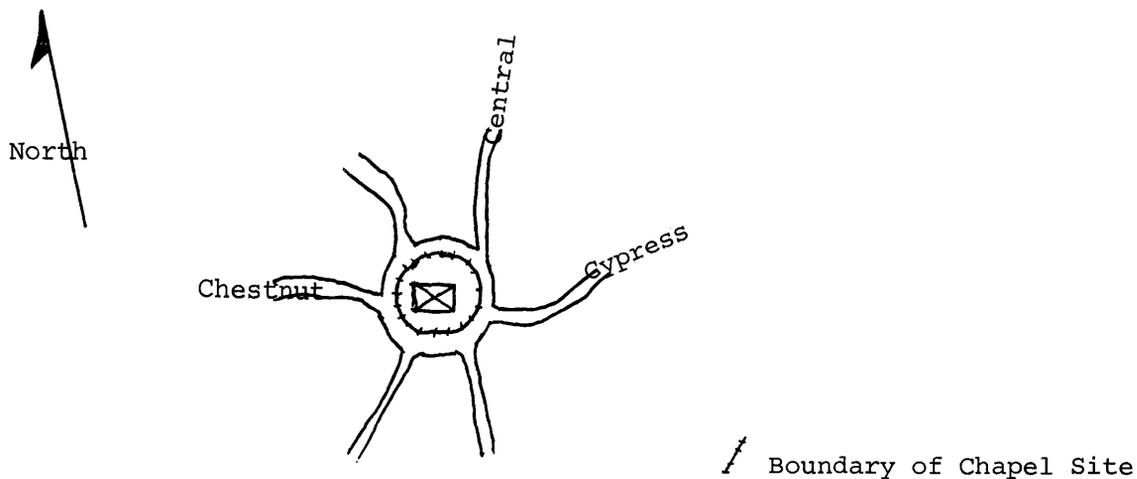
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Boundary of the Glenwood Cemetery Chapel



Scale: 1" = 200'

Refer to Base Map (Section 10, page 3) for further detail

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